DOCUMENT RESUME

ED 098 575 CS 201 653

TITLE	Film and Film Making as a Performing Art in the Elementary School.
INSTITUTION	New York State Education Dept., Albany. Bureau of Elementary Curriculum Development.
PUB DATE	73
NOTE	21p.
EDRS PRICE	MF-$0.75 HC-$1.50 PLUS POSTAGE
DESCRIPTORS	*Class Activities; Elementary Education; *Film Production; *Films; Self Expression; Theater Arts

ABSTRACT

Compiled to help teachers provide students with experiences in the performing arts, this booklet is based on the premise that these arts--geared to all children--aid students in becoming more aware of themselves through unique, personal means of expression. This publication focuses specifically on films, with chapters on film craft (a study of "The Red Balloon"), the film maker's art, and making films. A glossary of film angles is included. (JM)

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FILM AND FILM MAKING

AS A PERFORMING ART IN THE ELEMENTARY SCHOOL

The University of the State of New York
THE STATE EDUCATION DEPARTMENT
Bureau of Elementary Curriculum Development
Albany, New York 12224

1973

OS 201 653

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FOREWORD

Throughout time and in all cultures man has strived to express his hopes and fears, his certainty and uncertainty through the graphic and performing arts. Educators have long utilized to some extent the child's natural inclination to communicate through the arts. Music and graphic arts have become a part of the common branch subjects in the elementary school. The performing arts are just beginning to find their place in the curriculum.

The purposes of performing arts in the educational process are to:

Educate the emotions for controlled use.
Educate the imagination for creative self-expression.
Discipline the voice and body for purposeful use.
Expand intellectual horizons to include an esthetic awareness.

The performing arts are geared to all children and undergird the whole elementary school curriculum. They are based on the child's needs and interests and provide him with a unique, personal means of expression. They help him to become more aware of himself, what he is, and what he can be.

This first publication on performing arts for the elementary school has been produced in the hopes that it will help teachers to provide ever increasing experiences in performing arts for their children. The Department extends its appreciation to the many people who assisted in this project. Lee Baldwin, Northport; Hal Carter, Northport; Judith Hall, Huntington; Charlotte Koons, Northport; Michael Penta, Irvington; and Lawrence Coulter, associate in performing arts, have all been contributors. Maura Elise Livingston provided the basic material for this publication and Dorothy M. Foley, associate, Bureau of Elementary Curriculum, coordinated the project and prepared the manuscript for press.

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FILM CRAFT

Film making is a highly developed art. In order to use this art in the classroom, the teacher needs to familiarize herself with some of the techniques used by the film maker and the effect these have on the audience. The following study of the film "The Red Balloon" is presented to assist the teacher in this pursuit. It is suggested that the teacher view the film and explore the study guide herself before presenting the film to the children. In this way she can acquaint the children with those sequences of techniques which will be most meaningful and useful to the children with whom she is working.

"THE RED BALLOON" - A SYNOPSIS

> "An award wining fantasy in enchanting color about a boy and a balloon in Paris. A little boy makes friends with a balloon, tames it and the balloon begins to live a life of its own. It becomes the boy's constant companion in the streets of Menilmontant and Montmartre. The boy endows his new friend with personality; he loves it as if it were alive as indeed it seems to be." [1]

TYPES OF SHOTS UTILIZED IN THE FILM

Pan shot: The term "pan" is derived from panoramic and describes the horizontal swiveling action of the camera on a tripod, as it swings slowly from one side to another in one plane to photograph a distant scenic view or panorama. It often photographs the motion of an object or a subject as it moves from one place to another.

Example: As the boy and man with the umbrella cross the bridge, the camera follows them.

As the boy and girl alternately try to regain possession of their wandering balloons, the camera pans their movements.

The camera follows the balloons of Paris as they head toward their rendezvous with the little boy.

Revelation pan: The camera follows an object or subject and finally holds on a startling revelation.

Example: In the opening sequence, the camera slowly moves up the lamppost to reveal the balloon.

[1] Brandon Film Catalog. New York. 1967.

Tracking shot: This shot is used when it is necessary to carry the motion of an object or subject for some time or to carry it in one plane. It requires that special tracks be laid down so that the camera may follow the subject in motion.

Example: The camera moves with the balloon as it travels through the streets of Paris while following the boy riding in the bus.

Establishing shot: Often, but not necessarily, this is a long shot which identifies either the location or the event about to be further developed.

Example: The opening shot of the film informs the audience that what follows will take place in a city.

The identification of the city as Paris is made by the shot of a street sign.

The scene moving from a medium-close shot of the boy banging on the door to a long shot of the entire building and the sign above the door identify the edifice as a school.

CAMERA ANGLES USED IN THE FILM

Low angle power: The camera is placed on a low stand and shoots upward thus giving the impression of largeness or height.

Example: The principal is introduced in this way and his power over the students is thereby emphasized.

Positioning the camera in this manner when the boy's grandmother is seen for the first time lets the audience know that the boy is in trouble and may well be chastized.

In the closing sequence of the film when the boy rises triumphant above the city of Paris, the angle of the camera indicates his ultimate victory.

High angle dominance: The camera is elevated and shoots downward. This tends to subordinate a subject's importance.

Example: The boy is not permitted on the bus because he wishes to take the balloon with him. The camera peers down at him; thus his helplessness in the face of authority becomes apparent.

When the other boys who are after the balloon fail in their first planned attempt to forcibly take it away from the hero, the camera looks down on their screaming and reaching.

Even after they are successful in cornering the balloon, the camera looks down on them contemptuously as they squabble over who is going to make the killing blow.

As the boy hurries late to his classroom across the school courtyard, the camera is looking down on him indicating his subordination to the power of school authorities.

Eye-level angle: The camera is positioned at the audience's eye level.

Example: As the boy moves from one umbrella to another to shelter his new found friend from the rain, this more natural angle is employed and therefore the sequence is made even more realistic.

Because many of the shots in the flea market sequence are of this type, the members of the audience feel they are observing in person.

Camera situated behind an object or individual:

After the grandmother has taken the balloon, the hero is looking out the window of the apartment. The camera is situated behind the boy and reveals the upper section of his body pressed close to the pane. The audience feels a close emotional identification with the boy as they look over his shoulder and are forced to view, with his eyes, the balloon through the glass that separates the two friends.

As the little boy wanders in the flea market, he stops before a painting of a girl. The audience looks over his shoulder and, therefore, is visually led into the next scene where the boy meets the little girl with the balloon.

MANIPULATION OF TIME USED IN THE FILM

Time contracted: This technique is used to show the passage of time without boring the audience with unnecessary and irrelevant detail.

Examples: The camera reveals the little boy running into the classroom and immediately follows that with the eager outpouring of children through the main entrance.

The principal is shown entering a building as the children rush out of the classroom. This is followed by a close shot of the boy through the door which confines him. The principal is then shown exiting from building.

Time elongated: It may be advisable occasionally, especially to create dramatic suspense, for the elapsed time to be lengthened.

Ordinarily it takes only moments for a boy with a slingshot to shoot a balloon. The length of time is stretched by the following sequence of shots:

A shot of boys fighting among themselves and struggling with the hero.

The balloon moving helplessly.

A close up shot of a boy with a weapon aiming at the balloon.

Another shot of the balloon.

A move back to the boy with the sling shot

The balloon is hit and slowly begins to die.

Parallel editing: In this manner, disparate shots may be spliced together to indicate the simultaneity of a series of separate actions, all joined together to create a powerful story unit.

The sequence involving the balloon's capture and the boy's subsequent hunt for it is an example:

The hero exits from the pastry shop looking for the balloon.

The boys march up the hill with the captive balloon.

The hero continues to wander as he looks for the balloon.

The boys climb over the wall.

The hero is still looking.

The boys fight among themselves for the privilege of hurting the balloon.

The hero sights the balloon.

The boys continue to fight.

The hero tries frantically to open the door which prevents him from reaching the balloon.

COMPOSITION USED IN THE FILM

Dynamic symmetry: Eye compelling, self-focusing is caused by the arrangement of animate or inanimate objects in a particular scene.

Examples: The little boy is running down the street when he is late for school. He is moving toward the camera, and the lines created by both the curb and buildings force a perspective that will automatically focus the viewer's eye on the main character.

The use of the narrow alleys in the chase sequence creates the same effect, as well as heightening the illusion of distance.

The lines formed by the railings leading down to the street focus the viewer's attention on the dog that is about to go after the balloon.

In the opening sequence before the audience is permitted to see the balloon, the vertical lines of the building, lamppost railing, and fence direct the attention upward.

Horizontal line: A sequence composed of long horizontals creates a calm, quiet effect because the mind associates the horizontal line with the idea of repose.

Example: In the scene involving the little boy and girl, the line formed by the background and reinforced by the curb emphasizes the horizontal. In addition to that, throughout the entire sequence the movement of the principals is from right to left and from left to right.

Vertical line: This tends to inspire awe and when the director wishes to create this effect, he will use the vertical line to help him.

Example: In the scene immediately following the boy-girl sequence, as the hiding boys await the approach of the hero, the

lines formed by the fence they crouch alongside, the lamppost they peer around, even the facade of the nearby building, and the physical positions their bodies assume all emphasize the strong vertical.

Diagonal lines: They suggest drama and force.

Examples: The principal is forcibly marching the boy across the school courtyard on the way to the detention room.

The characters move diagonally across the screen, and the audience feels the power of authority.

Movement: Movement toward the camera is stronger than away from it; an upward movement is stronger than a downward movement. The natural movement of the eye is from left to right; anything which counters this adds a touch of drama.

Examples: The principal marches irately across the courtyard attempting to reach the balloon and prevent it from further distracting. The class enters from the right and moves across the screen.

The boy on his frantic run to class moves toward the camera.

As the boy alone and isolated in the courtyard runs toward the classroom door, he moves away from the camera. This causes him to seemingly diminish in size and, therefore, in importance in this rigidly controlled environment.

The mob of boys, as they surge up the hill when they have cornered, the little boy and his balloon, for the first time, move toward the camera.

Color: Effective use of color can heighten emotional impact.

Examples: The vivid red color of the balloon is in sharp contract to the drab greys, browns, and blacks which abound in the film.

The use of the grey wall as a background when the balloon is about to be shot serves to create the effect of the victim, his back to the wall, facing the firing squad.

Point of view: The camera may be used to reveal a scene as viewed by a character or may editorialize the viewpoint of the film itself.

Examples: The balloon is shown as it appears to the boys when they look through the window of the pastry shop.

By viewing the valiant last stand of the little boy

through his own eyes, the audience may more easily empathize with the frustration and desperation he felt as the gang converged upon him.

The senseless brutality of the destruction of the ballon is heightened by the view of the impersonal, unfeeling foot which crushes the already fatally injured victim.

THE FILM MAKER'S ART

The art of film making is dependent upon a high degree of perfection in the area of accurate and creative observation. Because of this and because the equipment necessary for the actual creation of student films might not be readily available to all teachers, the following section is devoted to a listing of activities that might be related to the curriculum and designed to heighten the student's visual awareness.

OBSERVATION

It might be wise initially to concentrate on developing the individual senses. This might be accomplished by requesting that the children close their eyes and listen carefully while the teacher makes a series of sounds (chalk on the board, a pencil tapping the desk, water being poured into a glass). In the beginning the sounds might be rather familiar ones, but gradually getting increasingly more complex, and therefore forcing the children to draw more and more on a variety of remembered experiences. The children might bring in items from home and lead the class in the guessing game. Ingredients for a grab bag might be complied and the sense of touch might be highlighted as they, blindfolded, attempt to identify the various items.

The varied usage of camera angles attempts to sustain interest by differing point of view. An appreciation for this might be fostered by encouraging the children to change their perspective while looking at the same item. The children may imagine themselves as the eye of the camera by taking an old shoe box and cutting a hole in each end. Then, while they perch on top of a desk, crouch on the floor, prop themselves alongside, and slowly walk around, have them view a specific item through the box. This might easily lead to a discussion of the varying effects produced. The activity need not confine itself to the classroom; indeed a trip outside might be a welcome change of pace. Nor need it be limited to the study of a single item; for example, a leaf viewed in isolation will appear quite different from when seen as one of many.

Magnifying glasses, binoculars, telescopes, and microscopes might all be assembled and children permitted to use them freely in order to expand their concept of visual reality. A wide variety of items to view through these will lead the children into interesting discussions.

A group of pictures might be assembled, either gathered from outside sources or drawn by the children, in which a significant detail is missing. For example, an individual looking into a mirror might be depicted with an eyebrow missing in the mirrored image or a person might be mounting a horse, yet one of the stirrups is missing, etc. A game might develop as each child desires to be the first one to guess correctly.

The class might play the game "Fast Draw" whereby the children are divided into teams and one person from each team is selected to communicate the name of a person, place, or thing to his teammates. He does this by drawing on the board a visual cue which may become increasingly more elaborate with each turn. For example, the name of the person to be guessed is Santa Claus. The first visual clue might be the drawing of a beard; and then if no one on the team is able to figure out the mystery person on the basis of that information, the next clue might be the drawing of a pair of antlers to indicate reindeer, etc. This might cause the children to become increasingly aware of the visual symbols employed on many levels to facilitate rapid association.

Place an object on a desk and cover it. Remove the cover for a limited period of time and ask the children to describe from memory the item. The objects may become increasingly more complex and the viewing time significantly shorter.

Bring the children on a field trip to a nearby wooded area and let them roam around on their own jotting down cryptic visual impressions of the things they see there. When they return to the classroom, have them meet in small groups to exchange ideas and discuss their differing impressions. Hopefully, they will become more aware of the details which in the rush of their daily lives they tend to overlook. As a homework assignment, they might take a leaf, for example, and decide how they would look, feel, and sound if they were leaves rather than people.

Magazines and newspapers might be brought to class and a study made of satirical cartoons. In order to be a successful satirist, one must develop to a high degree the art of observation and it would be useful to encourage the children to experiment in this area. Subjects for consideration might be home, school, sports activities, etc. The children might work independently or in small groups to develop their cartoons.

Pantomime is an ideal vehicle for developing visual awareness. Each child is asked to demonstrate an experience he has had without resorting to vocalization. Some possible situations might be

1) putting on a pair of boots
2) getting back a toy another child has taken away
3) walking down the street and discovering a dollar bill

After a few attempts, the child will discover this is not quite as easy as it initially appears for it requires an accurate breakdown of muscular actions usually taken for granted.

OBSERVATION AND NARRATION

Using the TV set in the classroom, have the children watch commercials. Then lead them in a discussion of the overall message that is projected from the screen and the elements that combine to insure this. Such items as location, personalities, dialog, product introduction, and audience

appeal might be covered. In conjunction with this, magazine and newspaper ads might be similarly considered. Contrast the "snob appeal" of some with the "just ordinary folks" approach of others.

Have the children write their own TV commercials and perform them for the rest of the class. This also might be an individual or group project but in any case the child is beginning to evaluate and communicate briefly, clearly, and succinctly.

In order to acquaint the children with the art of visual narration, suggest that they bring to class magazines. Have them decide on a general narrative line and by the particular arrangement of the selected pictures develop the story.

Another experience with narration might revolve around use of the overhead projector. The children sketch their own story on a rolled transparency keeping in mind the elements of effective communication. Aspects such as lucid story line development, sequence length economy, and experimentation with variations in perspective would be emphasized. If the projector is not available, then rolled paper might be experimented with in conjunction with a cardboard box cut out to create the impression of a TV set.

Puppets might be a worthwhile area to explore when trying to encourage growth in the area of visual and oral communication. Such simple items as tongue depressors might be used to develop a fascinating narration. There are many books available that offer detailed instructions to individuals interested in working with puppets.

COMPOSITION

In order to communicate effectively in the area of the visual media, one must pay acute attention to the compositional elements of each individual frame and scene. Aspects such as color, balance, and design all combine to contribute to the desired emotional effect. Some of these were briefly discussed and explained when the film "The Red Balloon" was considered.

As an introduction, a color or colors might be suggested by the class for consideration and their reactions to and associations with the various colors recorded. For example, the color red might well have elicited such comments as fire, love, bullfight, anger, etc. This kind of discussion should make the children more aware of their unconscious reactions. This might be followed by a home assignment which requests that they critically study the pictures in a magazine with a view toward group consideration on the following day.

After they have been made aware of how they have been gently manipulated by colors, the children may wish to experiment in this area. Using colored construction paper, have them arrange a color sequence designed to create a single effect. The pages may be stapled together and the results discussed with the children.

Another possibility might be to use the lead-in film which comes in many different colors. The children would cut these up and splice them together in varying patterns. There are many possibilities for expanding this idea. Designs may be scratched on the surface of the film with each child responsible for a particular section, The finished product would be projected on the screen for general appreciation.

Blank 16mm film might be used in a similar fashion. Once again the emphasis would be on combining color and design for the creation of a harmonious effect. Magic markers can be used to draw unique designs. The overall effect might be enhanced by the inclusion of a musical score to accompany the film. Various musical backgrounds might be selected to illustrate the differing emotional responses that result from effective sound tracking. The children might also write a narrative accompaniment.

The children might draw a series of pictures using their knowledge of color to produce a particular effect. General discussion will help them to evaluate their success in communicating with color.

Using large cardboard boxes, have the children draw a series of abstract designs keeping in mind the special effects produced by the horizontal, vertical, and diagonal lines. With each child working on his own creation, have him cut out the various forms creating a series of well ordered spaces which may be backed by colored plastic transparent paper. This might serve as an introduction to a brief study of set design where color scheme and spacial relations combine to create a specific effect.

Select a particular scene from a movie seen by all the children and critically discuss the creative use of background, and how, in terms of composition, it serves to reinforce the emotional impact of the specific scene. Various pictures of different rooms might then be brought into class, displayed in a prominent place, and the class led in a discussion of the type of person that might live there.

The children might design miniature sets to depict specific moods by using simple materials such as toothpicks, popsicle sticks, etc. The set need not be realistic in form, for an abstract design might be more appropriate in certain cases. The children should be prepared to defend their projects, and this would serve to insure adequate and thoughtful planning. This exercise might be combined with the writing of a story line which could be performed with the set providing an appropriate background. If the children wish to try their hand at this on a larger scale, they might write an original play, design the set, and perform for their peers or parents.

After reading a story, request that the children arrange a display window for a movie theater. This display should accurately highlight the story while whetting the viewer's appetite. Another possibility might be to have the children design a book jacket. It is most important to emphasize that an in depth consideration of the story, as well as thoughtful use of compostional elements, must precede actual execution.

To help the children realize the endless opportunities for experimentaion with balanced arrangements, secure three willing children, a chair, and a desk. Ask the class to suggest various ways of placing them and encourage comments as to the differing impressions thereby created.

Lighting is another aspect of composition that should be considered. Its importance might be demonstrated by bringing to class a number of photographs of the same subject taken under different lighting conditions. The completely contrasting effects that have been produced could well lead to a discussion of some stories that have been read in class and how certain scenes from them might be photographed to create the desired effect.

FILM AS COMMUNICATION

It might be useful at this point for the students to spend some time considering the uniqueness of the film as a means of communication. In this regard, select a story they are familiar with that has been made into a play as well as a movie. Select a scene common to all three and discuss the divergent approaches necessitated by the unique features of each. Hopefully, the children will begin to appreciate the various art forms and their peculiar strengths as well as limitations.

Select a well performed scene from a movie or TV show the entire class has seen. Lead them into a discussion of the sequence of camera shots used and the effect they consequently produced. "The Red Balloon" might serve as a fine introduction.

Using the books or stories the children are reading as a starting point, have the children select their favorite scene. Discuss the types of shots, camera angles, etc., that they would use if they were going to film the sequence. They might then choose with whom they would wish to work and as a group select their own scene and develop it accordingly.

Describe a particular situation to the class and have them translate it into pictures or film. Then show the scene to them as a professional director and film editor brought it to the screen. Useful comparisons can be made between the results of the children's efforts and the solutions actually employed by the professional film maker.

The shot sequence of a film can be critical. The ultimate effect may range from comic to tragic depending upon the order of delivery. An example might be as follows:

Food was terrible:

1. waiter smiling
2. closeup of food on a table and a fork moving toward it
3. horror on face of individual having eaten

Food was poisoned:

1. closeup of food,etc.
2. horror on face,etc.
3. waiter smiling

If the situation was filmed correctly, the first series might evoke laughter, whereas the second might elicit feelings of dread, horror, or fear. The children might wish to experiment in this area by creating situations and then altering the organizational pattern.

After returning from the playground, the children might recall a game that had been played and the excitement they felt while being involved. Ask them to convey to an imaginary audience their enthusiasm by listing a series of shots in an order that, if filmed, would be most convincing. This should foster an awareness and appreciation of the problems faced by the cinematographer.

Encourage the children to experiment with their own still cameras while working in the area of composition. Their work might be brought to class and discussed. It is possible to represent the successive shots of a sequence by means of a series of still photographs. Slides might easily be projected to tell a story.

MAKING FILMS

It is possible to organize a successful film activity even though you yourself do not have an extensive technical background. The only essential qualification is a willingness to try.

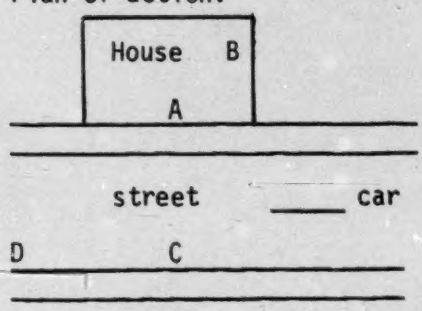
The actual making of a film involves several activities: composing a scenario, choosing the actors, designing the set (if one is going to be used*), determining the camera angles, planning the composition of each shot, and finally, editing the film. Editing need not be a problem if the children are encouraged to pre-plan carefully. The film may then be shot without any rearranging afterward. It is quite important that the teacher insist on certain organizational patterns. A summary of the action that will transpire should be written first, a chart drawn of the scene where the action will occur, and finally, a detailed description of each individual shot indicating the position and angle of the camera as well as the duration of the shot must be recorded. Even if, because of the lack of available equipment, the class gets no further than this, the activity is a worthwhile one. The following is a detailed shooting script that may serve as a guide.

Example:

A youngster, Johnny Smith, leaves his house for school. His mother stands at the window waving goodby to him. When he reaches the curb, he spies his friends on the other side of the street. He starts to run across the street without looking. His mother calls to him. He jumps back onto the curb just as a car comes whizzing by. Everyone freezes for a second at what might have happened. Then his mother runs out and hugs him as he sheepishly hangs his head.

This story is limited to one scene and one scenery set (an ordinary street) and requires few actors.

Plan of action:



A - Front door of house
B - Window
C - First camera location
D - Johnny's friends

A is the front door of the house through which Johnny emerges to the street. B is the window on the second floor through which his mother is seen. Johnny comes outside, stops at the edge of the sidewalk, turns and waves to his mother. The following is the shooting script:

*Shooting the entire sequence outdoors eliminates the complex problems of artificial lighting and set design.

1. Johnny leaves his house. Long shot from C in ground plan. He walks in the direction of the camera and stops at the edge of the sidewalk. He turns and waves upward. His mother at the window cannot be seen yet. Total duration of this shot: 10 seconds.

2. From the window of the second floor Johnny's mother waves back. Johnny's mother is seen from camera angle as it is at the end of shot 1. The camera looks upward to the bedroom window where Johnny's mother stands. Duration of this shot: 3 seconds.

3. Johnny spies his friends across the street and starts off the curb. Long shot. Johnny viewed from the bedroom window. The camera looks down on the street and at Johnny over the shoulder of Mrs. Smith, who appears in the picture with her back to the camera. Duration: 5 seconds.

4. From the right (i.e., left from Mrs. Smith's standpoint) a car approaches at high speed. Long shot. Car is seen from Mrs. Smith's viewpoint, i.e., from above. Duration: 3 seconds.

5. Mrs. Smith calls to warn her son. Medium shot of Mrs. Smith. The camera (on a ladder) stands at the same level as Mrs. Smith. Duration: 3 seconds.

6. Johnny, now in the middle of the street, runs back to the curb. Medium shot of Johnny from point C. Duration: 3 seconds.

7. The car comes up at high speed. From long shot to medium shot. Camera stands where Johnny stood in shot 6 and looks down from his viewpoint in the direction of the approaching car. Duration: 4 seconds.

8. The driver jams on the brakes. Medium shot of driver in profile. Duration: 1 second.

9. Johnny is terribly frightened. His friends have frozen in fear. The camera moves from Johnny to his friends and back. Duration: 2 seconds.

10. Johnny's face drawn with fear. Closeup. Duration: 1/4 second.

11. Mrs. Smith shields her face with her hands. Closeup. Duration: 1/2 second.

12. The car stops, the wheels skid. Closeup of skidding wheels. Low camera. Duration: 3 seconds.

13. Johnny hangs his head sheepishly as his mother runs out of the house with her arms spread with relief. Medium-long shot slightly from above. Duration: 6 seconds.

Adapted from Peters, J. M. L. Teaching about the film. UNESCO. Paris. 1961.

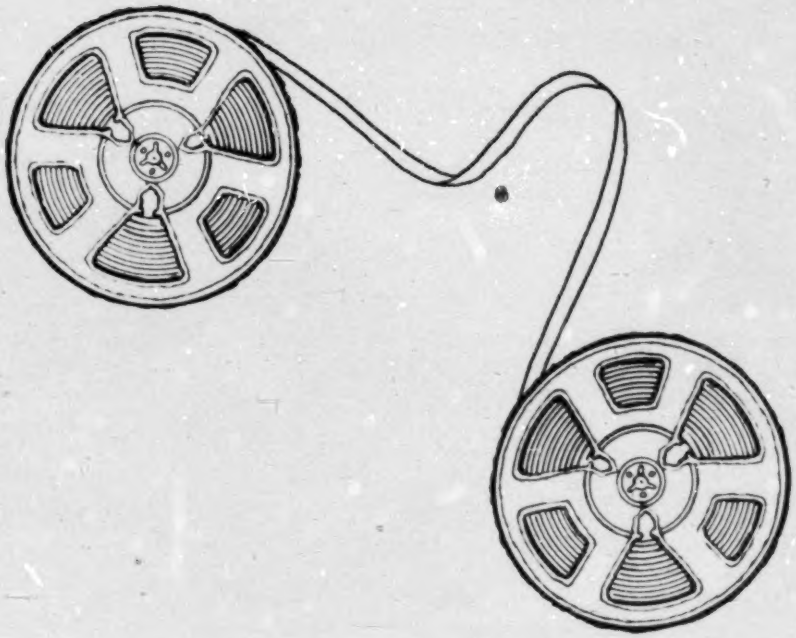
Practical suggestions:

Equipment - any 8mm camera with a zoom lens (Super 8), 8mm projector

Length of film - a role of Super 8 film runs for 4 min. This provides more than enough time to develop a simple idea.

Organization - 1. The class as a whole in the process of general class discussion might compose a scenario and as a group might work on one film 4 min. in length.

2. Students might form small groups and each group work on a different film. This works better even though it is more expensive because everyone becomes more intimately involved with his own creation.



GLOSSARY OF FILM ANGLES:

Side angle:	This may add more than just variety for it may show two or more subjects and point out the most important of them by placing it closer to the camera and, therefore, making it larger in size.
Reverse angle:	This is one of the chief sources of variety, particularly in live-dialog sequences. A series of these shots covering the dialog of two or more subjects undercovers their varying verbal viewpoints from varying pictorial standpoints. This technique will often tend to quicken the pacing of a film.
Cutaway:	This is a shot that for some definite reason is inserted into the continuous flow of another single shot or between scenes. Its specific purpose is to take the focus of attention from the main action to a secondary but also significant action.
Dissolve:	The closing frames of one shot are lapped, in a double exposure, over the opening frames of the succeeding shot.
Fade-out/ fade-in:	The closing frames of the last shot in the sequence are faded out slowly, to black, with special optical devices, as the opening frames of the succeeding sequence are faded in, from black to normal.
Freeze:	This technique statically freezes a single frame of action and repeats it for as long as may be necessary.
Image size:	Closeup/Features the shoulders to the top of the head. Close middle - This is a bust shot. Middle shot - This is a shot from the knees up. Full shot - This includes the whole body. Long shot - The whole body and some detail of the set are included. Far shot - This includes a distant background as well as the setting.
Montage:	The American montage refers to a single sequence of quick, flash shots to contrast time or to contrast geographical space.
Zoom:	This is achieved by a special lens that enables the film maker to approach a detail within a larger frame.

Definitions taken from
Herman, Lewis. Educational films: writing, directing, and producing for classroom, television, and industry. Crown Publishers, Inc., N.Y. 1965.